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THE PHOTOGRAPHS
OF
ABRAHAM LINCOLN

LETTER OF MR. ROBERT T. LINCOLN

Chicago March 30 1910

GO LAKE SHORE DRIVE.

Dear Mr. Mann:

I have always thought
the Brady photograph of my father,
of which I attach a copy, to be the
most satisfactory likeness of him.

Very sincerely yours

Robert Finckh



THE PHOTOGRAPHS
OF
ABRAHAM LINCOLN

BY FREDERICK HILL MESERVE

Privately Printed
NEW YORK
1911

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NAMES OF THE SUBSCRIBERS

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- 2 MR. JUDD STEWART
- 3 MR. CHARLES W. McLELLAN
- 4 MR. DANIEL FISH
- 5 MAJOR WILLIAM H. LAMBERT
- 6 MR. CHARLES WESLEY TURNER
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- 92 MR. HAROLD AMES HATCH, JR.
- 93 (Reserved)
- 94 (Reserved)
- 95 (Reserved)
- 96 (Reserved)
- 97 (Reserved)
- 98 (Reserved)
- 99 (Reserved)
- 100 MR. WILLIAM L. TURNER
- 101 (For Copyright)
- 102 (For Copyright)

THE PHOTOGRAPHS OF
ABRAHAM LINCOLN

THE PHOTOGRAPHS OF ABRAHAM LINCOLN

ABRAMHAM LINCOLN died in 1865. To-day, nearly a half century after his tragic death, interest in his life and public service is undiminished. He was the central figure of the War of the Rebellion, as Washington was of the War of Independence. But it was not war that made Lincoln famous, for he was not a soldier. The war gave him opportunity, and he was great enough to rise to its call. He was a leader of the people.

The features and form of Lincoln are well known, for he was perhaps the most photographed man of his time. Yet there are only about one hundred different photographic portraits still existing, all but two or three of which were made during the last eight years of his life, after he had become of national importance. Few of the original daguerreotypes and negatives are extant, and some of these are priceless items in collections of Americana.

It is known how some of these valuable life documents of Lincoln have disappeared. Two of the negatives made by Hesler after the nomination in 1860 were destroyed in the Chicago fire, but prints had been made and circulated. Leonard W. Volk,

at the time he made the casts of Mr. Lincoln's hand in Springfield on the Sunday after the nomination, made three negatives, but, so far as is known, no prints were made from them, and they were lost in the great Boston fire. The ambrotype made at Macomb, Illinois, in 1858, which came into the possession of the late Richard Watson Gilder, was lost in a fire in the office of The Century Co., in New York. A number of the Brady negatives are known to have been destroyed, and of those that remain some are broken, although not beyond use.

Two life masks of Lincoln were made, the first by Leonard W. Volk, in Chicago, in April, 1860, the second by Clark Mills, in Washington, in February, 1865. These, supplemented by the photographs, have formed the basis of the many statues of Lincoln that have been erected.

Of the countless engravings and paintings of Lincoln, many are mere caricatures, but the photographs show him as he was. If the unimaginative camera has failed to record the smiles as well as the sorrows of his face, it has at least shown the real man, and the written description need supply only color to the camera's exact portraiture.

Photography was a new art in the middle of the last century. A brief mention of the early methods, although they are well known, will be of interest.

The first photographs of Lincoln were daguerre-

otypes; then came ambrotypes, and finally paper prints made from glass negatives. The daguerreotype method was first employed in 1839. It consisted of a highly polished silver surface, usually on a copper plate, chemically treated to receive the image in the camera. It was a slow process when first introduced, and required several minutes of self-control on the part of the subject before the portrait was fixed upon the plate. Only one portrait could be made from an exposure, so that, while the result was very beautiful in its perfection of detail, it was too expensive a method of portraiture to permit of general use. Daguerreotypes of this period are heirlooms in many families, and collectors have eagerly sought those of noted personages.

The ambrotype, or second form, was in the nature of a glass transparency, and, like the earlier daguerreotype, gave only a single portrait for each exposure. For protection it was also mounted in a leather or composition case, but with black silk or paper or blackened metal behind the glass to bring out its details. The ferrotype was a cheaper form of the ambrotype, in that a sheet of sensitized japanned iron was used in place of glass, and it has continued in use for the inexpensive single-exposure portraits known as tintypes. The methods above described are known as positive photography.

Finally came the glass negative, and the business of the photographer became greatly enlarged

at once, as it enabled any number of prints to be made at leisure from one exposure of the plate in the camera.

Sitting for a picture in those days was an event. Itinerant photographers occasionally visited the smaller towns before the photograph gallery became one of their features, and Lincoln is recorded as having more than once entered a traveling studio to have his picture taken for an admiring friend.

The earliest existing photographic portrait of Lincoln is a daguerreotype believed to have been made in 1848, when he was thirty-nine years old and a Representative in Congress. It has been stated that this portrait was made in Springfield, before Lincoln went to Congress, but it is doubtful if there were daguerreotypists in the small town of Springfield at this period. It is now in the possession of his son, the Honorable Robert T. Lincoln, of Chicago. This portrait shows the rising lawyer of Springfield, Illinois. Lincoln the boy of the farm, the soldier, the storekeeper and postmaster, the law student, the state legislator, and the lover is known only as a thousand pens have pictured him.

Another of the early portraits was made in Chicago in 1854, and was first published in 1898 in Miss Ida M. Tarbell's "Early Life of Lincoln." It also is a daguerreotype, and shows Lincoln holding the Chicago Press and Tribune, and sitting at

a table in nearly the same attitude as in some of his photographs made ten years later, when he was President. He was at this time a lawyer of ability and fame, his ready wit and his democratic habits having endeared him to the people of his section.

Until after his election in 1860 Lincoln's face was clean shaven. It was thin and showed great kindliness of expression. The nose was prominent, cheeks somewhat sunken, eyes deep set and in some portraits with the lid of one noticeably lower than the other, brows well marked, and lips full. In none of his photographs is the mouth open, even slightly. There was a mole on the right side of his face near the mouth; this is seen in all his full-face photographs. The lines about the mouth, which are marked, even in his earliest portraits, deepened when the cares of state and the burdens of the war came upon him. All his pictures show a full head of hair and never closely cut, as was the fashion of the time; it was parted upon the left side generally, but occasionally upon the right, and was brushed with but little care, and of one photograph, made about the time of the debates with Douglas, it is said that he deliberately ran his fingers through his hair before the plate was exposed.

Lincoln was six feet four inches in height, with slightly bent shoulders, as is usual in very tall men. His attitudes in the photographs are those of repose. If his movements were awkward, there is

no hint of it in the photographs, which speak of dignity. His pictures do not show great care in dress, and appear to have been sat for without special preparation. At one time, after a speech made in his shirt-sleeves, on a hot day, he visited a photograph gallery at the request of friends, and borrowed the artist's coat for the picture. His early pictures show the high stock of the period, but in all the later ones he is shown with the turnover collar and bow tie. He wore no personal ornament. Some of the photographs show a gold-mounted hair watch-chain.

The old wet-plate negatives required time in exposure, and in some of his portraits can be seen the iron head-rest that prevented motion while the likeness was being made. There were no snapshots to catch the moods and varying expressions. Of the very rare and interesting series of pictures made when President Lincoln visited the army in 1862 on the field of Antietam after the battle, one shows that he moved his head too soon, for the clearness of outline and detail is lost. In another one he is standing with General McClellan and a number of his officers. This is one of the few group pictures, and shows his height in comparison with that of others. His tall hat added to the effect. His arms hung naturally, his position was easy. There was no posing on his part in any of these pictures, no self-conscious expression in the face,

no unnatural attitude. The real Lincoln seems to be shown in these historic outdoor photographs.

The portraits of Lincoln made about the time of the debates with Douglas in 1858 show him at the beginning of his national fame, but no group pictures were made of the actors in those 'great forensic battles. The personal contrast between the two opponents was quite as great as the difference between their convictions upon the questions at issue. Senator Douglas was short and inclined to stoutness. His voice was deep, resonant, and powerful, his diction polished, his manner overbearing. Mr. Lincoln was tall and thin. His voice was high, he was less self-assertive. He attacked the arguments of the older and more skilled debater with homely illustrations to which his hearers could respond; and if his language was simple, his case was argued with singular directness.

Few photographs show Mr. Lincoln speaking to the people. In Philadelphia, at sunrise, several days before his first inauguration as President, he spoke from a platform at a flag-raising at Independence Hall. The photograph then made shows, in front of him, a crowd of citizens and a line of soldiers. The trees near the platform and the windows of the historic building were crowded with people. Two pictures were made while Lincoln was delivering his second inaugural address in front of the Capitol, and the prominent figure of the President is shown

surrounded by the great men of the day. It is believed that a photographic record exists of his first inauguration also. At any rate, a photograph was made showing the people gathering before the platform in front of the unfinished Capitol on March 4, 1861.

Several photographs were made at Gettysburg, November 19, 1863, while the President was uttering the few words of his immortal address. These views show the crowds massed about the platform in the central distance, but the camera was set up beyond the edge of the crowd, and the pictures disclose in detail only the persons in the foreground who were attracted by the presence of the photographer.

For use in the campaigns preceding his elections to the Presidency, badges were made, usually containing small tintypes. A careful study of many of them shows that the portraits were copied from the well-known photographs.

After the nomination of Mr. Lincoln in 1860 there were numerous photographs made of him, and his willingness to oblige friends and photographers was as apparent as before. It is said that over one hundred thousand copies of a portrait of 1860 were distributed in the campaign of that year, but to-day the picture is a scarce item in Lincoln collections. The very fine ambrotype made in Springfield, Illinois, August 13, 1860, and now

owned by Major William H. Lambert, of Philadelphia, is one of the best examples of this period. In this photograph Mr. Lincoln is seated with arms folded. It is one of two photographs with this unusual position. After his election he began to grow a beard, and a portrait, also made in Springfield, showing its early growth is an interesting reminder of the general comment and even ridicule that its appearance excited.

His first visit to the celebrated studio of Mathew B. Brady, who was later to make so many photographs of him as President, was on February 27, 1860, the day of his great Cooper Institute speech in New York. The portraits then made at the request of the committee of the Young Men's Central Republican Union are the best known of the portraits made before he became President. Mr. Lincoln himself said that this speech and these pictures helped him to the White House.

In the spring of 1863 a series of photographs was made in Washington at Mr. Lincoln's own request. The Gardners, father and son, who had been employed by Brady, then the official governmental photographer, to take photographs of battlefields, scenes of the operations of the armies, and portraits of officers and men in the field, were about to open a gallery of their own. They had previously worked in a small building on the White House grounds, where Mr. Lincoln had visited them,

and, as was his custom, had made friends with them. Hearing of the new venture, he told them he would be their first sitter.

Mr. John Furey, then a young man in Washington (later Pay Inspector in the Navy, and at the present time Treasurer of the New York Commandery of the Loyal Legion), was asked by the Gardners to be present. Mr. Furey said the President came to the new studio on Sunday morning, the day before it was to be opened to the public. He was in good spirits, speaking familiarly to those present, and calling the Gardners "Alex" and "Jim," as he had known them. He spent some time in the new gallery, and at least seven different negatives were made, some of them showing the nearest approach to a smile of any made during the progress of the war. He was at this time a target for abuse by those who believed the war to be a wrong remedy for the slavery disease and the doctrine of States' Rights. His acts were criticized freely and openly. Some of his friends were not in sympathy with his policies. His armies were not too successful; Grant had not yet assumed command.

The photograph made in Washington, November 8, 1863, showing President Lincoln with his Private Secretaries, is one of at least five photographs made at that time by the Gardners, and is the only group photograph of the President and

a member of his official family.

No photographs have been found showing President Lincoln with his Cabinet, although it has been said that he was photographed by Brady with Secretary Seward. The figures in the celebrated painting by F. B. Carpenter of Lincoln and his Cabinet at the signing of the Emancipation Proclamation were made from separate photographs for the most part by Brady. It is also said that Brady made, at Carpenter's request, two photographs of Lincoln sitting at the table upon which the proclamation was signed, with his Secretary, Mr. Nicolay, in the position Mr. Seward was to occupy in the painting. An engraving by Wolf, made from one of these photographs, has been published.

The profile bust photograph of Mr. Lincoln, made by Brady in 1864, is perhaps the best known and liked of the few profile portraits. There are three nearly similar negatives of this famous picture among the original life negatives owned by the writer. Although the varnish with which they were protected has been scratched by use, they are of singular clearness, and prints from them have been widely copied by etchers and engravers.

At some time in 1864, probably toward the last of the year, Brady made five photographs of the President. He is seated, facing to the right, and the whole figure is shown. The properties are the same that are to be seen in several other photo-

graphs: the small wooden table upon which is a curious inkstand, and behind the chair a column and pedestal. In these portraits there seems to be in Mr. Lincoln's face an expression of ineradicable sadness, as if he had carried to the studio from the office in the White House the anxiety that oppressed him as the end of the war still seemed so far away.

Both Brady and the Gardners made photographs of Mr. Lincoln with Thomas, or "Tad," as he was known, the son who died several years after his father; but there are no photographs of family groups known, and Mrs. Lincoln, of whom many portraits were made, was never photographed with her husband. An engraving made about this time, showing Mr. and Mrs. Lincoln standing together, was photographed and circulated, but the figures had been copied from two separate photographs, and Mrs. Lincoln, who was very much shorter than the President, was made to appear perhaps six or eight inches taller than she really was. The well-known family group, painted by Carpenter during the third year of Mr. Lincoln's administration, shows "Tad" standing by his father, who has an open book on his knees. This pose of the two appears to have been copied from a photograph by Brady, as the positions are similar, even to small details. In one of these photographs of Mr. Lincoln and "Tad," Mrs. Lincoln's figure appears, but it is clearly a mechanical addition.

On April 9, 1865, five days before his assassination, a number of portraits were made of the President by the Gardners. The war was nearly over, and several of these pictures, nearly alike in expression and position, seem to show the lifting of the burden. They were the last photographs taken of the President.

To-day every historical event is photographed and preserved, but the camera failed to record some of the great periods in Lincoln's life: the debates of 1858, the scene when he was nominated, and the signing of the Emancipation Proclamation. But as his body was being reverently laid to rest in the temporary tomb in Oak Ridge Cemetery at Springfield, Illinois, May 4, 1865, the solemn scene was caught and recorded. Before the open door is the mourning assembly, and behind, under umbrellas, the silent crowd of sorrowing people.

A study of the photographic portraits of Lincoln in chronological order after the beginning of the war shows the record of increasing care. It is too apparent to be disregarded. It has been said that he could, in a flash, change from grave to gay; could forget the cares of state, the importunities of politicians, the heart-breaking decisions that his duty as Commander-in-Chief of the Army and Navy required. But his great soul was in his labors. He was being spent in doing what he believed to be his whole duty. It is not strange

that Lincoln's gigantic figure should stand out as the greatest American of his century. He was a constructive statesman.

CONCERNING THE PHOTOGRAPHS

CONCERNING THE PHOTOGRAPHS

No serious attempt has heretofore been made to collect and publish in chronological order the life photographs of Abraham Lincoln. It has been difficult to trace their history, and in some cases no accurate data exist of their time and place. It is not claimed that the portraits herein described are all located with absolute correctness, nor that all that exist are here listed; but it is not likely that there are many unpublished photographs. The attempt has been to make the work as correct and complete as may be at this time, and credit is freely given to those who have supplemented the very limited sources of information.

Miss Ida M. Tarbell, in her extended study of the life of Lincoln, published many of the portraits and fixed their origin by very careful research. Since the publication of the War Papers in *The Century Magazine*, and the Nicolay and Hay "History of Lincoln," where the portraits were re-drawn for publication, the magazines in general, and McClure's Magazine in particular, have published many Lincoln portraits, using the more exact half-tone process. The published records are in many cases conflicting, and newspaper illustrations and legends have often presented curious examples of the lack of care and verification.

Here the photographs themselves are given. Prints from the original negatives have been used where possible; otherwise negatives of uniform carte-de-visite size have been made from the photographs. If the portraits are poor and indistinct it is because the originals, many of them rare, are not clear. But they are not less interesting and valuable, and there has been no touching-up to make perfect pictures.

In the daguerreotype and the tintype the portrait is reversed; that is, the subject sees his own image as in a mirror; the right hand is at the right. In a photograph made from an ambrotype and a negative one sees the image in the usual way, as if looking at the subject; the right hand is at the left. As the photographs from negatives greatly predominate, the copies of daguerreotypes and tintypes have been themselves reversed for purposes of better comparative study and analysis.

The usual size of the photographs made in this period was $2\frac{1}{4} \times 3\frac{1}{4}$ inches, or carte-de-visite. Some of the early photographs of Mr. Lincoln were larger, and both Brady and Gardner made negatives of him up to about 16x20 inches in size. Photographs of celebrities were widely copied at this time, generally reduced in size, and as the imprints of the copyists were placed upon them some portraits of Lincoln have been credited to photographers for whom he probably never sat for a picture. In the case of

some of the photographs of Lincoln only these copies have been found, and they have been located by comparison with others of known date and place.

Some of the photographs of Lincoln have been copyrighted at various times, in some cases copies of the same original being copyrighted by several different persons. As far as known the fact has been mentioned in the description of such portraits, even if no copyright notice accompanied the photographs copied for this work. If copyrighted photographs appear without due credit it is because no notice of copyright was on the photograph copied.

There have been added life photographs of Mrs. Lincoln, the three sons, the Vice-Presidents, Stephen A. Douglas, and the members of both Cabinets.

Credit has been given to the owners of the original daguerreotypes, ambrotypes, and negatives wherever known, and also to the collections from which the photographs were obtained, although, without doubt, the same portraits are in other collections.

Further mention and thanks are due to those who have helped to identify and locate these photographs. The collections of Major William H. Lambert, of Philadelphia, Mr. Charles W. McLellan, of Champlain, New York, Mr. Judd Stewart, of Plainfield, New Jersey, and Mr. O. H. Oldroyd, of Washington, D. C., whose collection is in the house in which Lincoln died, have been fertile in

information and material. To Mr. Truman H. Bartlett, of Boston, who has given many facts and the use of portraits, especial credit is given.

THE PHOTOGRAPHS AND THE
DESCRIPTIVE LIST ARRANGED IN
CHRONOLOGICAL ORDER

DESCRIPTION OF THE PHOTOGRAPHS

1 The earliest known portrait of Abraham Lincoln. From a photograph of the daguerreotype believed to have been made in Washington about 1848, when Mr. Lincoln was a Representative in Congress from Illinois. This daguerreotype is owned by his son, Mr. Robert T. Lincoln, of Chicago. The photograph is in the Meserve Collection, New York.

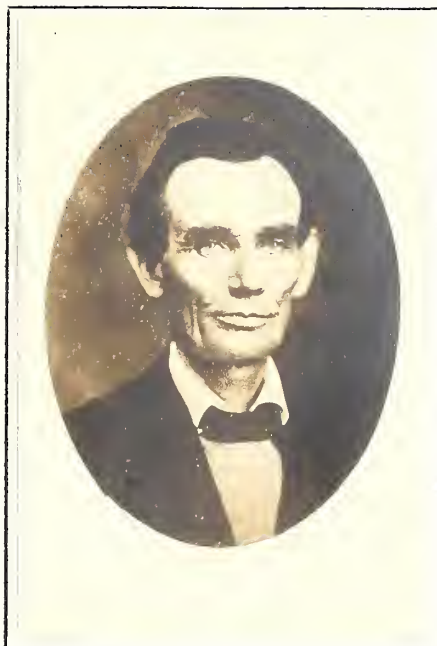
2 From a photograph of an ambrotype said to have been made in 1853. It is owned by Mr. W. L. Hilgard, of Danville, Illinois, whose father received it as a gift from Mr. Lincoln. The photograph is in the collection of Mr. Herbert Wells Fay, of De Kalb, Illinois.

3 From a photograph of a daguerreotype made in Chicago about 1854. Mr. Lincoln is shown holding the Chicago Press and Tribune. McClure's Magazine published this portrait as owned by Mr. George Schneider, former editor of the Staats Zeitung, Chicago. This pose is seen again in several of the portraits made about ten years later. In the Meserve Collection, New York.

4 From a photograph of a tintype. It is not known when or where this portrait was made, but it is believed to have been made in 1856 or 1857. A photograph is in the collection of Mr. Truman H. Bartlett, of Boston. A tintype copy of the original is in the collection of Mr. O. H. Oldroyd, of Washington, D. C. In the Meserve Collection, New York.



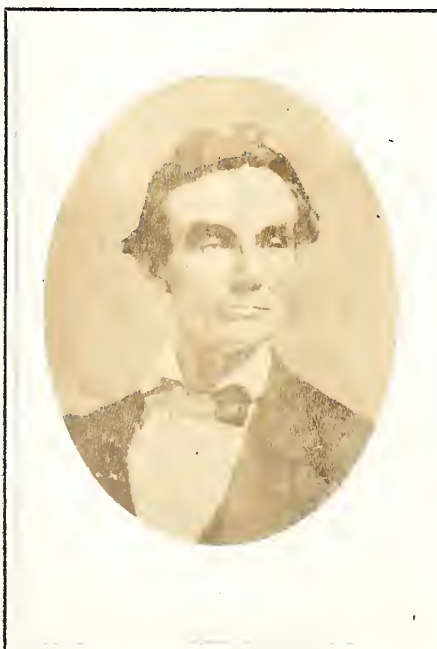
1



2



3



4



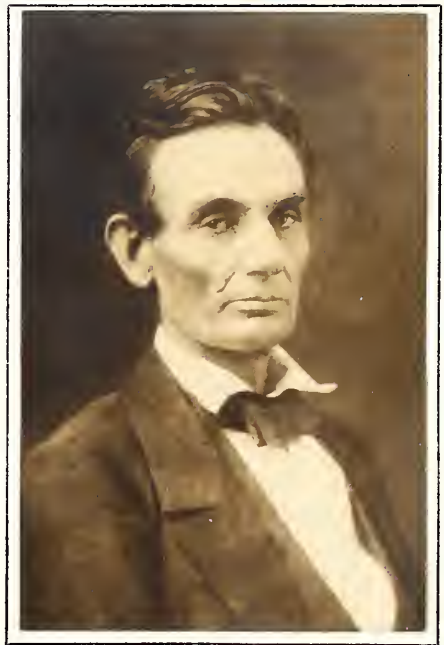
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6



7



8

5 From a photograph of the ambrotype made by Alschuler, a photographer of Urbana, Illinois, in the fall of 1857. Miss Ida M. Tarbell, in her "Early Life of Lincoln," states that Mr. Lincoln changed his linen duster for the photographer's coat, in which he was photographed. The ambrotype is owned by Mr. C. F. Gunther, of Chicago. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston. A print was copyrighted by Mr. William H. Somers, in 1885.

6 From a photograph by Alexander Hesler, known as the first Hesler photograph, made by him in Chicago in February, 1857. The following note is on a copy owned by Mr. Truman H. Bartlett, of Boston: "Copy of photograph taken by Alexander Hesler, February, 1857, and used during the campaign of Lincoln and Douglas. The original was presented by Mr. Lincoln to Major Alfred A. North, of Springfield, Illinois, and remained in his possession twenty-nine years, when he presented it to the Lincoln Memorial collection of Chicago, May, 1886." The negative is said to have been destroyed in the Chicago fire. In the Meserve Collection, New York.

7 From a photograph made at Beardstown, Illinois, during the debates with Douglas in 1858. Miss Ida M. Tarbell states, in her "Early Life of Lincoln," that a faded original photograph is in the Lincoln Monument collection of Springfield, Illinois. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

8 From a photograph by Alexander Hesler, probably made in Chicago, in 1858. Mr. Truman H. Bartlett, of Boston, states in connection with his copy: "Hesler of Chicago says he took this photograph in 1858. An original print was owned by the late William Lloyd Garrison, of Boston, who gave me a copy in 1887." In the Oldroyd collection it is listed as having been made by Fassett, in 1859. From a copy of the Garrison portrait, made by Mr. L. A. Holman, of Boston. In the Meserve Collection, New York.

9 From a photograph of the daguerreotype probably made in Springfield, Illinois, in 1858; now in the collection of Major William H. Lambert, of Philadelphia. Little is known of the origin of this exceedingly fine daguerreotype. Mr. Truman H. Bartlett, of Boston, states that a copy of the original daguerreotype was sent to him by Mr. R. N. Chapman, the son of Harriet Chapman, of Charleston, Illinois, who was the granddaughter of Lincoln's stepmother, Sarah Bush Lincoln.

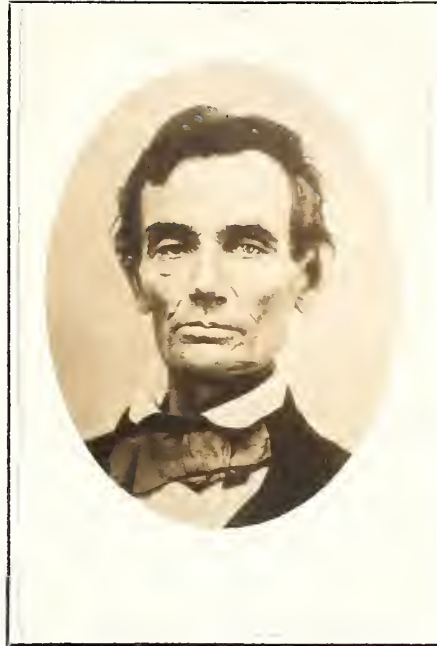
10 From a photograph of the ambrotype said to have been made by T. P. Pearson, in Macomb, Illinois, August 27, 1858. The ambrotype was owned by Mr. James K. Magie, who sold it in 1887 to the late Richard Watson Gilder, editor of *The Century Magazine*, but was destroyed by fire in the office of *The Century Co.*, New York, in 1888. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston.

11 From a photograph of what appears to be a second ambrotype similar to that made by T. P. Pearson, in Macomb, Illinois, August 27, 1858. This photograph differs slightly from that of the ambrotype owned by Mr. Gilder. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston. A similar photograph, having the imprint of S. P. Tresize, a photographer of Springfield, Illinois, and probably a copy of the ambrotype, is in the collection of Mr. O. H. Oldroyd, of Washington, D. C.

12 From a photograph of the ambrotype made by C. Jackson, in Pittsfield, Illinois, October 1, 1858; formerly owned by Miss Elizabeth L. Gilmer, of Pittsfield, Illinois, and now in the collection of Mr. Charles F. Gunther, of Chicago. Mr. Truman H. Bartlett, of Boston, says of his copy: "After Lincoln had made a speech he went with Mr. D. H. Gilmer, a lawyer, to the car of an itinerant ambrotypist, C. Jackson, and two portraits were made, 3¼ x 5½ inches in size. One was finished for Mr. Gilmer, the other is believed to be destroyed." In the Meserve Collection, New York.



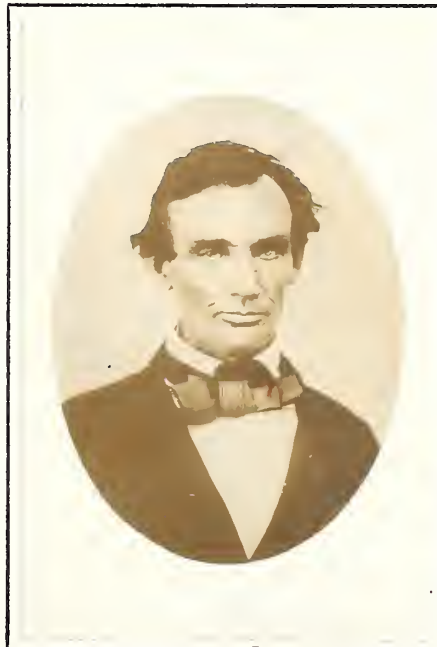
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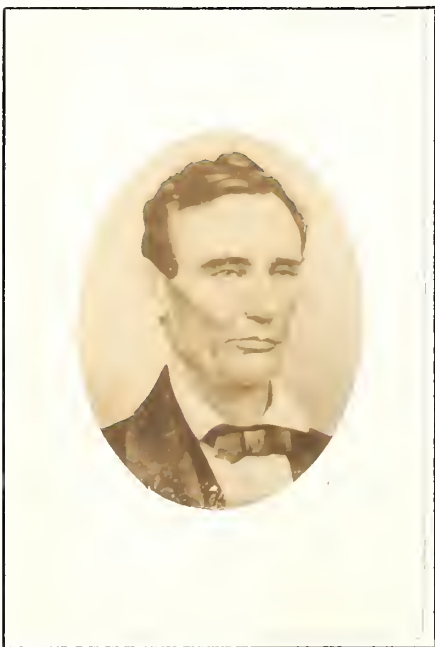
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13 From a photograph of the ambrotype made at Monmouth, Illinois, October 2, 1858. Mr. Truman H. Bartlett, of Boston, states of his copy that Colonel Clark Carr wrote to him as follows: "Lincoln debated with Douglas at Galesburg, Illinois, October 1, 1858. On the morning following he spoke by himself at Monmouth, sixteen miles west of Galesburg, when the ambrotype of which this is a copy was taken." In the Meserve Collection, New York.

14 From a photograph of the ambrotype supposed to have been made at Hannibal, Missouri, in 1858, now in the collection of Major William H. Lambert, of Philadelphia. Major Lambert, in 1902, bought the ambrotype from Mr. Guy W. Hubbard, of Springfield, Illinois, who stated that in 1862 it had been given to his father, Captain William A. Hubbard, of the 17th Illinois Infantry, for an act of bravery. Mr. O. H. Oldroyd, of Washington, D. C., states in his list that the portrait was made in Springfield, Illinois.

15 From a tintype in a small badge used in the campaign of 1860. Probably from a portrait made about 1858. The original badge is in the collection of Mr. Judd Stewart, of Plainfield, New Jersey. A similar badge and portrait is in the collection of Major William H. Lambert, of Philadelphia.

16 Detail from a photograph showing part of a procession, probably in the 1858 campaign with Douglas, as it stopped in front of Mr. Lincoln's house in Springfield, Illinois. Mr. Lincoln is shown at the right of the door. The original 8x10 photograph is owned by Mr. Robert Coster, of New York.

17 From a photograph of an ambrotype. In McClure's Magazine for March, 1896, it is stated that this portrait is from a carbon enlargement of an ambrotype made in June, 1860, by Butler, of Springfield, Illinois, and owned by Mr. A. Montgomery, of Columbus, Ohio. In the Meserve Collection, New York.

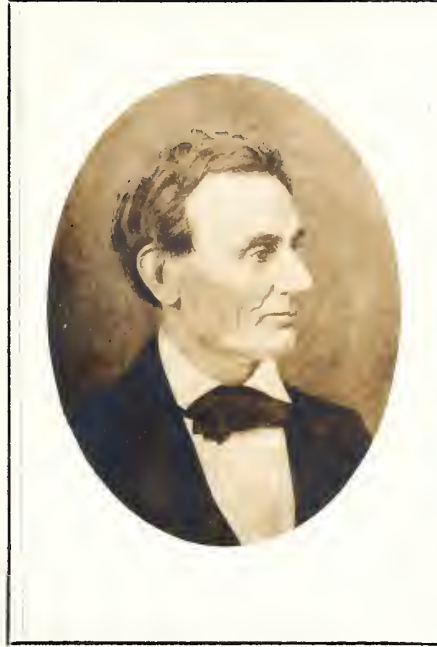
18 From a copy of a photograph, probably made February 27, 1860, by Brady, in New York, at the same time as the two following portraits. In the Meserve Collection, New York.

19 From a photograph made by M. B. Brady, in New York, February 27, 1860. This and the next one, and probably the preceding one, are the first portraits of Mr. Lincoln by Brady, and are known as the Cooper Institute portraits, having been taken on the day he delivered his famous speech in Cooper Institute under the auspices of the Young Men's Central Republican Union of New York City. In the Meserve Collection, New York. A print was copyrighted by Curtis and Cameron, in 1909.

20 From a carte-de-visite photograph. The other so-called Cooper Institute portrait made by Brady, in New York, February 27, 1860. Similar photographs are owned by Mr. Herbert Scott Sylvester, of Boston, and Mr. Truman H. Bartlett, of Boston. This and the preceding portrait had a very wide circulation at the time. In the Meserve Collection, New York.



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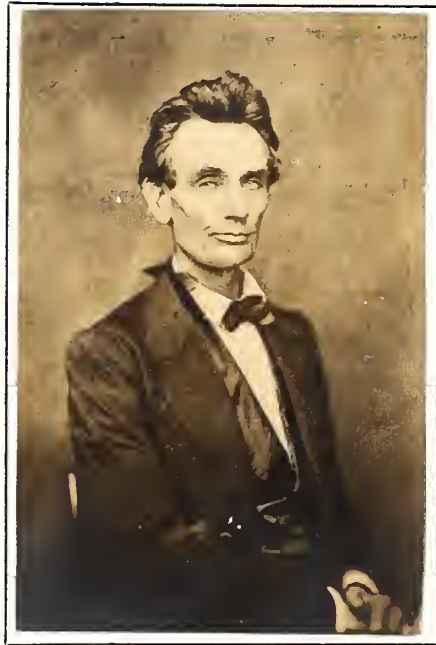
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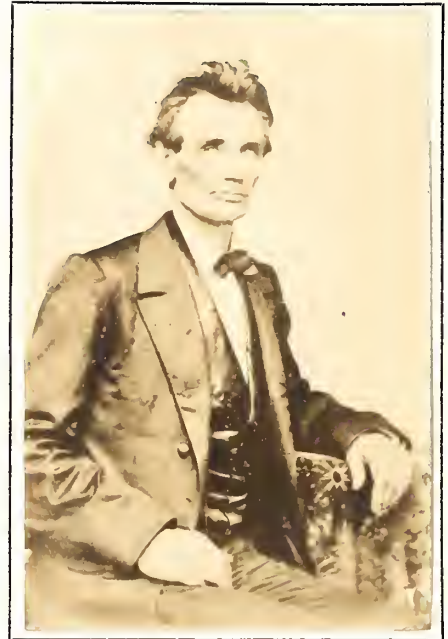
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21 From a photograph of the ambrotype made in Springfield, Illinois, May 20, 1860. It is stated in McClure's Magazine that this portrait was found in the collection of the late J. Henry Brown, of Philadelphia, who painted a portrait of Lincoln in 1860. Mr. O. H. Oldroyd, of Washington, D. C., states in his list that it was made in Springfield, Illinois, in 1860. In the Meserve Collection, New York.

22 From a photograph of the ambrotype made in Springfield, Illinois, at the same time as the preceding portrait, May 20 1860, two days after Mr. Lincoln's nomination for the Presidency. Mr. Truman H. Bartlett, of Boston, says of his copy, that it was received by him in 1887 from Mr. Marcus L. Ward, later Governor of New Jersey, who owned the original ambrotype. In the Meserve Collection, New York.

23 Detail from a photograph of the Lincoln home in Springfield, Illinois. The original was made by A. J. Whipple, of Boston, probably during the 1860 campaign. Mr. Lincoln is shown without a beard, standing inside the fence with one of his sons. In the Meserve Collection, New York.

24 Detail from a photograph of the Lincoln home in Springfield, Illinois, evidently made at the same time as the preceding portrait. Mr. Lincoln is shown here with two of his sons. In the Meserve Collection, New York.

25 From a photograph made by Alexander Hesler, of Chicago, in Springfield, Illinois, in June, 1860, soon after Mr. Lincoln's nomination. In the collection of Mr. Truman H. Bartlett, of Boston, who obtained the original from Hesler in 1887. A print from the negative was copyrighted about 1894 by the late George B. Ayres, of Philadelphia, the copyright now being owned by Mr. H. C. Brown, of New York. Mr. Ayres stated in his circular that the negative was retouched, but not so as to alter the details. Mr. Charles W. McLellan, of Champlain, New York, writes of this portrait: "The picture is absolutely like him, just as I knew him and saw him constantly for four years, 1856 to 1860, about the streets and in his own home at Springfield."

26 From a photograph made by Alexander Hesler, in Springfield, Illinois, in June, 1860, at the same time as the preceding portrait. In the collection of Mr. Truman H. Bartlett, of Boston. Mr. Hesler wrote on the cabinet portrait sent Mr. Bartlett in 1887: "This print is from the original negative and shows the full detail and modeling of the anatomy of the face." A print from the negative, slightly retouched, was copyrighted about 1894 by the late George B. Ayres, of Philadelphia, the copyright now being owned by Mr. H. C. Brown, of New York. A print was also copyrighted in 1905 by the Horace K. Turner Co.

27 From a photograph made by Alexander Hesler, in Springfield, Illinois, in June, 1860, at the same time as the two preceding portraits. The original negative is said to have been lost in the Chicago fire. In the Meserve Collection, New York.

28 From a photograph made by Alexander Hesler, in Springfield, Illinois, in June, 1860, at the same time as the three preceding portraits. Mr. Truman H. Bartlett, of Boston, states that this portrait, the original negative being of carte-de-visite size, was considered at the time by Mr. Lincoln's friends to be the best of this Hesler series. It is said that over 100,000 copies were distributed during the campaign. The original negative is said to have been destroyed in the Chicago fire. In the Meserve Collection, New York.



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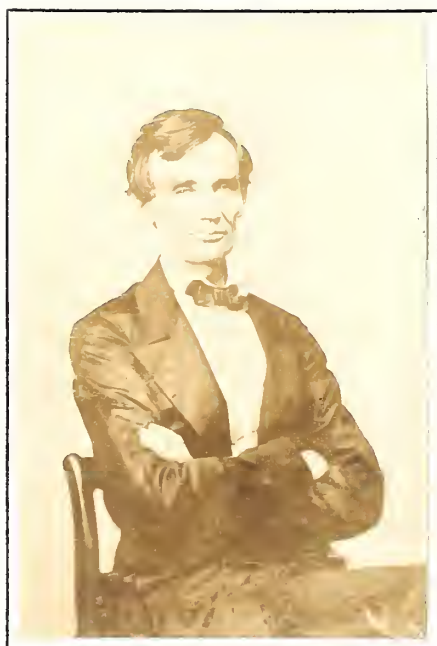
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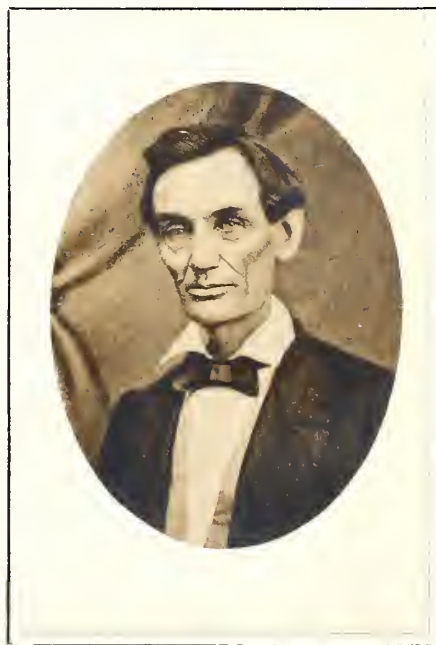
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29 From a photograph of the 4x5 ambrotype made in Springfield, Illinois, August 13, 1860, and now in the collection of Major William H. Lambert, of Philadelphia. This ambrotype was given by Mr. Lincoln to Mr. J. Henry Brown, the artist, who used it in making a miniature on ivory in Springfield at the time. The miniature is now owned by Mr. Robert T. Lincoln, of Chicago.

30 From a photograph of the ambrotype made in Springfield, Illinois, August 13, 1860, at the same time as the preceding portrait, and owned by Mr. Arthur Astor Carey, of Cambridge, Massachusetts. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston.

31 From a photograph made in Springfield, Illinois, in the summer of 1860. The original print is in the collection of Judge Daniel Fish, of Minneapolis, Minnesota. Miss Ida M. Tarbell, in her "Early Life of Lincoln," states that the negative was made at the request of N. C. Tuttle, a photographer of St. Paul, who desired to use it in the campaign.

32 From a photograph in the collection of Mr. O. H. Oldroyd, of Washington, D. C. Mr. Oldroyd states in his list that this is a copy of a photograph made by C. S. Germon, in Springfield, Illinois, in 1860. It was published in Miss Ida M. Tarbell's "Early Life of Lincoln" as from the collection of Mr. J. C. Browne, of Philadelphia. Mr. F. Gutekunst, of Philadelphia, published a print of this portrait.

33 From a photograph made in Springfield, Illinois, early in 1861. In the collection of Mr. Truman H. Bartlett, of Boston. A similar photograph is in the collection of Mr. Herbert Wells Fay, of De Kalb, Illinois. It is the first photograph showing the beard which Mr. Lincoln began to wear at this time.

34 From an 8x10 photograph made by C. S. Germon, in Springfield, Illinois, January 26, 1861. In the collection of Mr. O. H. Oldroyd, of Washington, D. C. Mr. Oldroyd says that Mr. Germon, whom he knew well, gave him the photograph and stated that it was made by him. A similar print was copyrighted in 1893, by F. M. McNulty. Mr. Herbert Wells Fay, of De Kalb, Illinois, states that the original negative, of cabinet size, is in his portrait collection, the copyright having been assigned to him; that this portrait was regarded by Mr. Lincoln's neighbors as his best likeness, and was used as the basis for the painting in the Springfield Capitol. The portrait for the original ten-dollar greenback was engraved from this photograph.

35 Printed directly from a negative, believed to be the original, made early in 1861, in Springfield, Illinois, by C. S. Germon. McClure's Magazine published this portrait copied from a photograph owned by Mr. Allan Jasper Conant, late of Springfield, Illinois. In the Meserve Collection, New York.

36 From a photograph owned by Mr. Frank A. Brown, of Minneapolis, Minnesota. Miss Ida M. Tarbell, in her "Early Life of Lincoln," where this portrait was first published, states that it was probably made early in 1861, by Alexander Hesler, of Chicago.



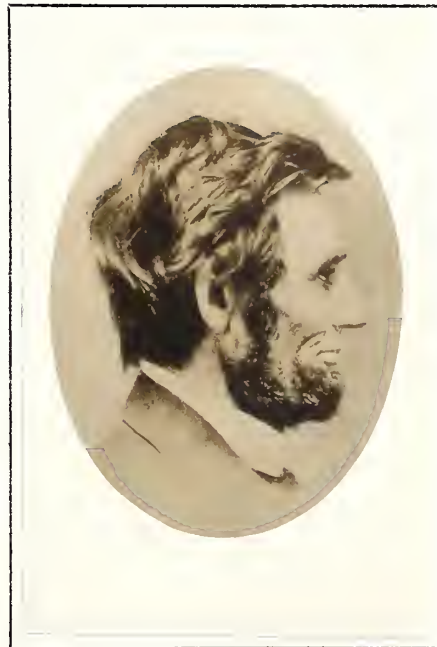
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37 Detail from a photograph showing Mr. Lincoln in the act of speaking from a platform erected in front of Independence Hall, Philadelphia, at sunrise, at a flag-raising on Washington's Birthday, February 22, 1861. The figure of Mr. Lincoln can be seen at about the middle of the flag draped over the railing of the platform, but the face is not distinct. The original photograph is in the collection of Major William H. Lambert, of Philadelphia.

38 Printed directly from the original negative by Brady, probably made early in 1861. This is believed to be the first photograph made of Mr. Lincoln as President. The original negative is in the Meserve Collection, New York.

39 Printed directly from a Brady negative, probably made early in 1861. This is the familiar portrait of Mr. Lincoln and "Tad." The portrait was made in Brady's studio, as the President was looking over an album of photographs. It was used later by Mr. F. B. Carpenter in his painting of the Lincoln family. The negative is in the Meserve Collection, New York.

40 From a carte-de-visite photograph like the preceding, to which a background was added. Owned by Mr. D. H. Newhall, of New York.

41 From a carte-de-visite photograph. This portrait is slightly different from the two preceding, and the figure of Mrs. Lincoln has evidently been mechanically added. The photograph is owned by the Boston Public Library.

42 From a carte-de-visite photograph made in Washington in 1861, and copyrighted in 1861 by D. Appleton & Company, New York. A similar portrait, copyrighted in 1861, by C. D. Fredericks, of New York, is in the collection of Major William H. Lambert, of Philadelphia. Nicolay and Hay, in their "History of Lincoln," state that Mr. Lincoln sent an autographed copy of this photograph to Mrs. Lucy G. Speed, October 3, 1861. In the Meserve Collection, New York.

43 Detail from a photograph, slightly enlarged, from the 8 x 10 negative made by Brady, or his assistants, about October 2, 1862, as President Lincoln sat in General George B. McClellan's tent at the latter's headquarters on the battlefield of Antietam. In the Meserve Collection, New York. The negative is owned by Mr. Edward B. Eaton, of Hartford, Connecticut.

44 Detail from a photograph from the 8 x 10 negative made by Brady, or his assistants, about October 2, 1862, at General George B. McClellan's headquarters on the battlefield of Antietam. General McClellan is the fourth from the President and facing him. In the Meserve Collection, New York. The negative is owned by Mr. Edward B. Eaton, of Hartford, Connecticut.



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45 Detail from a photograph from the 8 x 10 negative made by Brady, or his assistants, about October 2, 1862, on the battlefield of Antietam. In the larger original General John A. McClelland stands on the President's left. Major Allan Pinkerton, of the Secret Service, is shown here on his right. In the Meserve Collection, New York. The negative is owned by Mr. Edward B. Eaton, of Hartford, Connecticut.

46 Detail from a photograph from the 8 x 10 negative made by Brady, or his assistants, about October 2, 1862, on the battlefield of Antietam, at the same time as the three preceding portraits. General John A. McClelland and Major Allan Pinkerton are shown here. In the Meserve Collection, New York. The negative is owned by Mr. Edward B. Eaton, of Hartford, Connecticut.

47 Detail from a photograph made by Brady, or his assistants, about October 2, 1862, at General George B. McClelland's headquarters on the battlefield of Antietam. General McClelland is the second on the President's left. In the collection of Mr. Truman H. Bartlett, of Boston.

48 Detail from a large portrait, said to be an enlargement of a photograph made by Brady, or his assistants, at General George B. McClelland's headquarters, Antietam, about October 2, 1862. In the original of this and the preceding portrait, Mr. John W. Garrett, the President of the Baltimore & Ohio Railroad, is shown. Owned by the New York Historical Society.

49 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863. This is one of the series of photographs made by Gardner at this time, at President Lincoln's request. Mr. O. H. Oldroyd, of Washington, D. C., states in his list that this series was made January 24, 1863. In the collection of Mr. Truman H. Bartlett, of Boston. A similar portrait is owned by Mr. Robert Coster, of New York.

50 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the preceding portrait, from which it is very slightly different. In the collection of Mr. Truman H. Bartlett, of Boston.

51 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the two preceding portraits. In the collection of Mr. Charles W. McLellan, of Champlain, New York.

52 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the three preceding portraits, and owned by Mr. John Furey, of New York, who was present when it and the others of this series were made. A print was copyrighted by Leet Brothers in 1903.



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53 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the four preceding portraits. In the collection of Mr. Truman H. Bartlett, of Boston. A similar photograph is owned by Mr. L. C. Handy, of Washington, D. C. An original negative 15x18 inches is owned by Mr. M. P. Rice, of Washington, D. C., who copyrighted a print from it in 1891.

54 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the five preceding portraits. In the collection of Mr. Truman H. Bartlett, of Boston.

55 From a carte-de-visite photograph made by Gardner, in Washington, early in 1863, at the same time as the six preceding portraits. In the collection of Mr. Truman H. Bartlett, of Boston.

56 Detail from a photograph made by Gardner, in Washington, November 8, 1863. In the collection of Mr. Judd Stewart, of Plainfield, New Jersey. The President was photographed with John Hay and John G. Nicolay, his Secretaries. Mr. Hay only is shown here. An 8x10 photograph, copyrighted in 1884, by Dennis Williams, is in the collection of Mr. O. H. Oldroyd, of Washington, D. C.

57 From a carte-de-visite photograph made by Gardner, in Washington, at the same time as the preceding portrait, November 8, 1863. In the collection of Mr. Truman H. Bartlett, of Boston.

58 From a carte-de-visite photograph made by Gardner, in Washington, at the same time as the two preceding portraits, November 8, 1863. In the collection of Mr. Truman H. Bartlett, of Boston. A photograph from an original 15x18 negative is in the collection of Major William H. Lambert, of Philadelphia.

59 From a photograph made by Gardner, in Washington, at the same time as the three preceding portraits, November 8, 1863. The original negative, of cabinet size, is owned by Mr. M. P. Rice, of Washington, D. C., who copyrighted a print from it in 1891. A photograph from this negative, published by Philp & Solomon, of Washington, D. C., about 1863 or 1864, upon which the President placed his autograph, is in the collection of Mr. O. H. Oldroyd, of Washington, D. C.

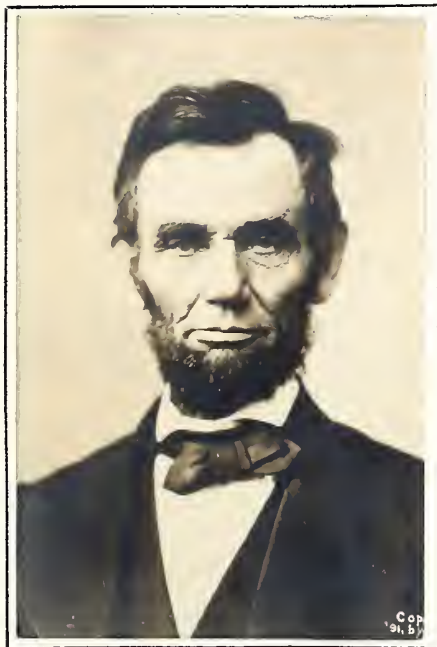
60 From a photograph made by Gardner, in Washington, at the same time as the four preceding portraits, November 8, 1863. In the collection of Mr. Truman H. Bartlett, of Boston.



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61 From a photograph made by Gardner, in Washington, and now in the collection of Mr. Truman H. Bartlett, of Boston, who states that it was made at the same time as the portrait which shows the President with his two Secretaries, November 8, 1863.

62 From a photograph made by Brady, in Washington, probably late in 1863. McClure's Magazine published it as owned by Mr. William H. Slocum, of Buffalo, New York, who stated that he obtained the photograph from Brady in the spring of 1864. In the Meserve Collection, New York.

63 From a carte-de-visite photograph made by Brady, in Washington, probably late in 1863. It is slightly different from the preceding portrait. In the Meserve Collection, New York.

64 From a carte-de-visite photograph made by Brady, in Washington, at the same time as the two preceding portraits, probably late in 1863. In the Meserve Collection, New York. A similar photograph is in the collection of Mr. O. H. Oldroyd, of Washington, D. C.

65 From a carte-de-visite photograph made by Brady, in Washington, at the same time as the three preceding portraits, probably late in 1863. In the collection of Mr. O. H. Oldroyd, of Washington, D. C. A similar photograph is owned by Mr. Robert Coster, of New York. The negative is said to be destroyed.

66 From a photograph, slightly different from the preceding, made by Brady at the same time as the four preceding portraits, probably late in 1863. In the Meserve Collection, New York. An original 17 x 20 negative, badly broken, is in the collection of the War Department, Washington. This portrait was copyrighted by Mr. William H. Allen, in 1894.

67 From a 10x12 photograph made by Brady, in Washington, at the same time as the five preceding portraits, probably late in 1863. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

68 Printed directly from the original negative of carte-de-visite size made by Brady, in Washington, in 1864. The exact date is not known. This negative is so perfect that enlargements have been made up to 20x24 inches in size without losing the sharpness of the original. The original negative is in the Meserve Collection, New York.



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69 From a carte-de-visite photograph made by Brady, in Washington, in 1864, at the same time as the preceding portrait. In the collection of Major William H. Lambert, of Philadelphia.

70 From a carte-de-visite photograph made by Brady, in Washington, in 1864, at the same time as the two preceding portraits. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

71 From a carte-de-visite photograph made by Brady, in Washington, in 1864, at the same time as the three preceding portraits. In the Meserve Collection, New York. A similar portrait is owned by Mr. Robert Coster, of New York.

72 From a carte-de-visite photograph made by Brady, in Washington, in 1864, at the same time as the four preceding portraits. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

73 From a carte-de-visite photograph made by Brady, in Washington, probably in 1864. The original negative is in the collection of the War Department, Washington. The photograph is in the Meserve Collection, New York.

74 From a carte-de-visite photograph made by Brady, in Washington, probably in 1864, at the same time as the preceding portrait. The original negative is in the collection of the War Department, Washington. The photograph is in the Meserve Collection, New York.

75 From a carte-de-visite photograph made by Brady, in Washington, probably in 1864, at the same time as the two preceding portraits. The original negative is in the collection of the War Department, Washington. The photograph is in the Meserve Collection, New York.

76 From a carte-de-visite photograph made by Brady, in Washington, probably in 1864, at the same time as the three preceding portraits. The original negative is in the collection of the War Department, Washington. The photograph is in the Meserve Collection, New York.



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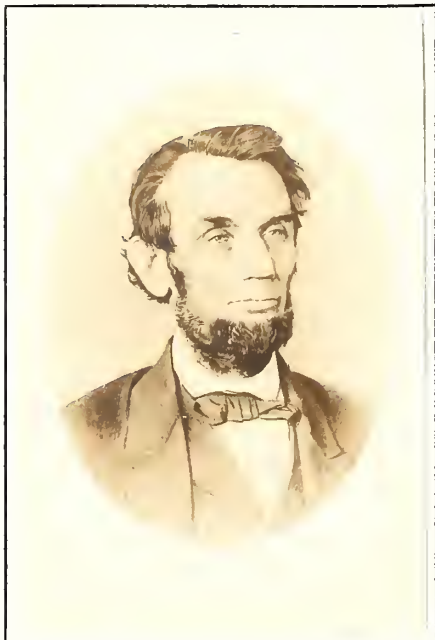
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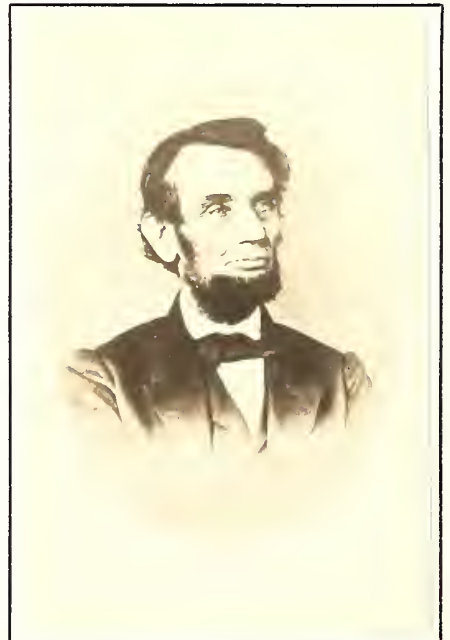
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77 From a carte-de-visite photograph made by Brady, in Washington, probably in 1864, at the same time as the four preceding portraits. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

78 From a photograph copied by Gutekunst, of Philadelphia, from a photograph made by Brady, in Washington, probably in 1864, at the same time as the five preceding portraits. In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

79 From a photograph made by Wenderoth & Taylor, Philadelphia, probably in 1864. In the collection of Judge Daniel Fish, of Minneapolis. Judge Fish says that this photograph was owned by the late Ignatius Donnelly, Member of Congress from Minnesota, 1864 and 1865, who said that he received it from President Lincoln. A similar photograph is in the collection of Major William H. Lambert, of Philadelphia. Mr. Lincoln was in Philadelphia at the fair of the Sanitary Commission in the summer of 1864, and this portrait is believed to have been made at that time.

80 From a photograph made by Wenderoth & Taylor, Philadelphia, probably in 1864. It is but slightly different from the preceding portrait, and was evidently made at the same time. In the Meserve Collection, New York. McClure's Magazine published a similar portrait, loaned by Mr. John T. Morris, of Philadelphia, supposed to have been taken February 22, 1861. It is very doubtful if any portraits were made of the President-elect at this date, except the one showing him speaking at the flag-raising at Independence Hall at sunrise.

81 Printed directly from the original negative made by Brady, in Washington, in 1864. The exact date is not known. This and the three following photographs, nearly similar, are known as the Brady profile portraits, and because of their wonderful detail, absolutely untouched, have been widely copied and published, but it has not been generally known that there were variations of this portrait. The original negative is in the Meserve Collection, New York.

82 Printed directly from the original negative made by Brady, in Washington, in 1864. It is very slightly different from the preceding portrait. The original negative is in the Meserve Collection, New York.

83 From a carte-de-visite photograph printed from a negative made by Brady, in Washington, in 1864. It is slightly different from the two preceding portraits. The photograph is owned by Mr. Truman H. Bartlett, of Boston, who received it from General Loring in 1894.

84 Printed directly from the original negative made by Brady, in Washington, in 1864. It is slightly different from the three preceding portraits. The original negative is in the Meserve Collection, New York.



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85 From a photograph made by Brady, in Washington, February 9, 1864. It is said to have been made for Mr. William H. Seward and at his request. Mr. F. B. Carpenter, the artist, was present when it was made. This is said by Mr. Robert T. Lincoln to be the best portrait of his father. A life-size enlargement of this portrait, made by Brady and displayed in the Government Building at the Centennial Exposition in Philadelphia in 1876, is now in the collection of Major William H. Lambert, of Philadelphia. This portrait is used on the one-dollar bill and on several postage stamps. In the Meserve Collection, New York. A print was copyrighted by Mr. George Prince, in 1902.

86 Printed directly from the original negative made by Brady, in Washington, February 9, 1864. It was made at the same time as the preceding portrait. The original negative is in the Meserve Collection, New York.

87 Printed directly from a negative made by Brady, in Washington, February 9, 1864, probably a reduction of the larger negative made at this time, which is now in the collection of the War Department, Washington. It was made at the same time as the two preceding portraits. A print was copyrighted by Mr. William T. Koehne, in 1893. The negative is in the Meserve Collection, New York.

88 From a carte-de-visite photograph, probably made early in 1865 by Mr. Walker, of the Treasury Department. The following memorandum is on the back of the card: "This picture has never been published. He (Walker) only prints a few copies now and then at the request of friends. He printed a half-dozen at my request for Mr. J. W. Dodge, artist, 713 Broadway, N. Y., who is painting a portrait of Mr. Lincoln. Presented by Mr. Walker, May 29, 1865. [Signed] John Meigs." In the collection of Mr. O. H. Oldroyd, of Washington, D. C.

89 Detail from the photograph made as President Lincoln was delivering his second inaugural address from the platform in front of the Capitol, March 4, 1865. Mr. Lincoln appears at the left of the desk, with his right hand raised to his face as if to make a gesture or to adjust his glasses. The original is in the collection of Mr. Charles W. McLellan, of Champlain, New York.

90 Detail from another photograph made as President Lincoln was delivering his second inaugural address, March 4, 1865. Mr. Lincoln is shown standing nearer the desk than in the preceding photograph. The original is owned by Mr. Edward B. Eaton, of Hartford, Connecticut.

91 From a carte-de-visite photograph, probably by Brady, published in 1865 by E. & H. T. Anthony, New York. Mr. O. H. Oldroyd, of Washington, D. C., states in his list that it was made by Mr. Walker, of the Treasury Department. In the Meserve Collection, New York.

92 From a carte-de-visite photograph, probably by Brady, published in 1865 by E. & H. T. Anthony, New York. Slightly different from the preceding portrait. The Century Co. published this portrait in 1908, stating that it was by Brady. The photograph is owned by Mr. Robert Coster, of New York.



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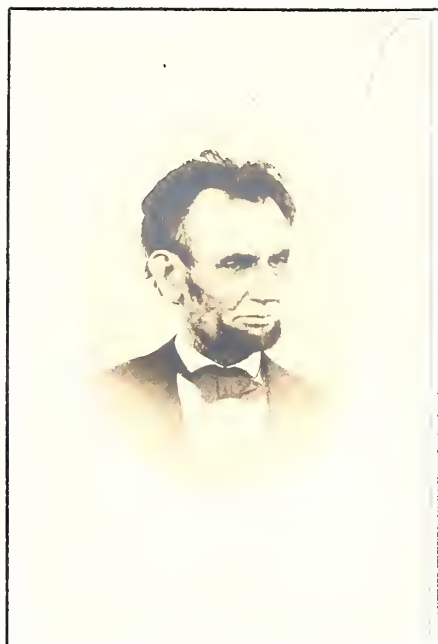
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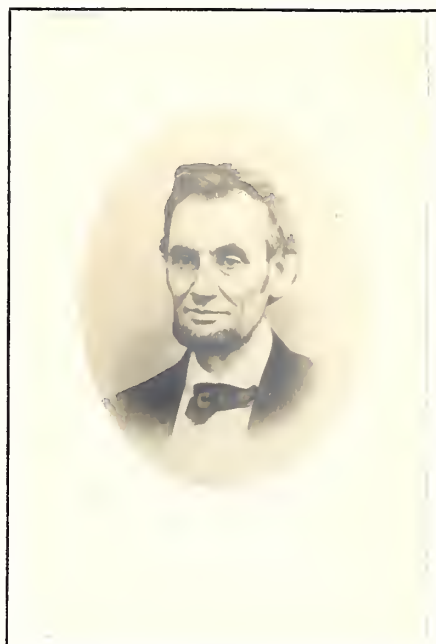
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93 From a photograph made by H. F. Warren, of Waltham, Massachusetts, at the White House, March 6, 1865. It has been stated, but incorrectly, to be the last portrait of the President. In the Meserve Collection, New York.

94 From a carte-de-visite photograph made by Gardner, in Washington, April 9, 1865. This and the portraits following are the last made of President Lincoln, who died six days later. It was published by Philp & Solomon, Washington, D. C. In the Meserve Collection, New York.

95 From a carte-de-visite photograph made by Gardner at the same time as the preceding portrait, April 9, 1865. The President is shown with his son Thomas, or "Tad." In the Meserve Collection, New York.

96 From a carte-de-visite photograph made by Gardner at the same time as the two preceding portraits, April 9, 1865. This is like the preceding, except that a screen showing a view of the Potomac River and the unfinished Washington Monument was used. In the Meserve Collection, New York. An 8 x 10 photograph, published by Philp & Solomon, in 1865, is in the collection of Major William H. Lambert, of Philadelphia.

97 From a carte-de-visite photograph made by Gardner at the same time as the three preceding photographs, April 9, 1865. This is copied from a photograph owned by Mr. Truman H. Bartlett, of Boston, who states that he bought it of Gardner in 1874. The President was said to be sharpening a pencil for "Tad" as the portrait was made. The original negative is owned by Mr. M. P. Rice, of Washington, D. C., who copyrighted a print from it in 1891. A print was also copyrighted in 1894 by Mr. Watson Porter, and one by Mr. Henry M. Williams in 1906.

98 From a carte-de-visite photograph made by Gardner at the same time as the four preceding portraits, April 9, 1865. The photograph is owned by Mr. Truman H. Bartlett, of Boston, who states that he bought it of Gardner in 1874.

99 From a carte-de-visite photograph made by Gardner at the same time as the five preceding portraits, April 9, 1865. The photograph is owned by Mr. Truman H. Bartlett, of Boston, who states that he bought it of Gardner in 1874. The original negative is owned by Mr. M. P. Rice, of Washington, D. C. who copyrighted a print from it in 1891.

100 From a photograph made by Gardner at the same time as the six preceding portraits, April 9, 1865. In the collection of Mr. Truman H. Bartlett, of Boston. This is copied from an enlargement made directly from the original negative, in the Gardner studio, and obtained by Mr. Bartlett in 1874.



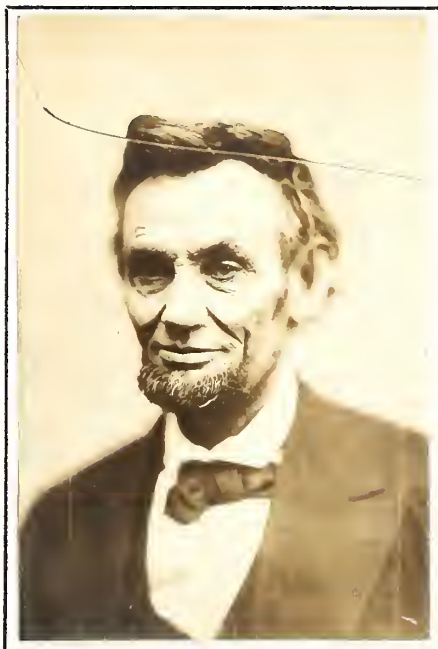
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LINCOLN AT GETTYSBURG

LINCOLN AT GETTYSBURG

From photographs made by Brady, or his assistants, at Gettysburg, Pennsylvania, November 19, 1863, showing the crowd about the speakers' platform. The original negatives are owned by Mr. Edward B. Eaton, of Hartford, Connecticut. These photographs are very interesting, as they are believed to be the only photographic record of the historic event when President Lincoln made his memorable Gettysburg address.



MRS. LINCOLN AND THE SONS

MRS. LINCOLN AND THE SONS

MARY TODD LINCOLN. Printed directly from the original negative, made by Brady, in Washington, in 1862. Mrs. Lincoln is shown in black, as she was in mourning following the death of her son, William Wallace Lincoln. The original negative is in the Meserve Collection, New York.

ROBERT TODD LINCOLN. The oldest son of the President. From a photograph made by Brady, in Washington, in 1862. At this time Robert T. Lincoln was a student in Harvard University. The photograph is in the Meserve Collection, New York.

WILLIAM WALLACE LINCOLN. The second son of the President, who died February 20, 1862. From a photograph made by Brady, in Washington, in 1861. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston.

THOMAS LINCOLN. The third son of the President, who died July 16, 1871. From a photograph made by Brady, in Washington, in 1861. The photograph is in the collection of Mr. Truman H. Bartlett, of Boston.



MARY TODD LINCOLN



ROBERT TODD LINCOLN



WILLIAM WALLACE LINCOLN



THOMAS LINCOLN

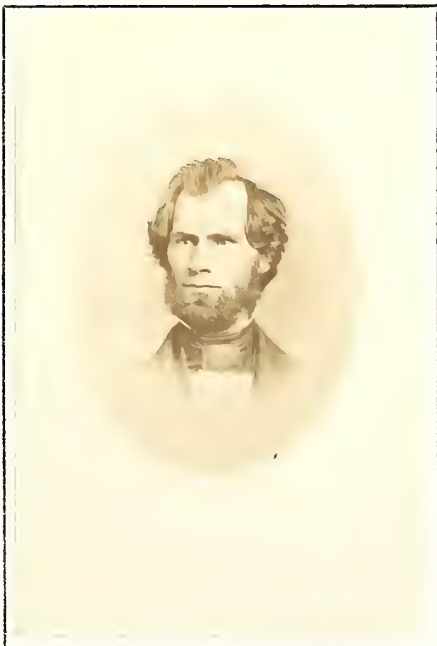
PHOTOGRAPHS OF THE VICE-PRESIDENTS, THE SPEAKERS OF THE HOUSE OF REPRESENTATIVES, THE SECRETARIES TO THE PRESIDENT, THE MEMBERS OF THE CABINETS, HON. STEPHEN A. DOUGLAS, GENERAL GRANT, GENERAL SHERMAN, AND ADMIRAL FARRAGUT, FROM NEGATIVES FOR THE MOST PART BY BRADY, AND NOW IN THE MESERVE COLLECTION



HANNIBAL HAMLIN
Vice-President



ANDREW JOHNSON
Vice-President



GALUSHA A. GROW
Speaker



SCHUYLER COLFAX
Speaker



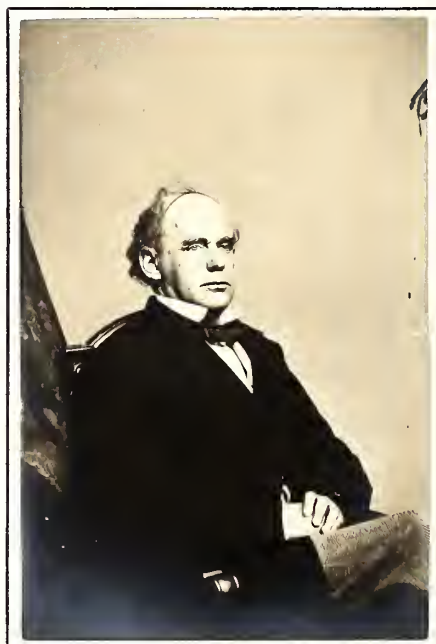
JOHN G. NICOLAY
Secretary to the President



JOHN HAY
Secretary to the President



WILLIAM H. SEWARD
Secretary of State



SALMON P. CHASE
Secretary of the Treasury



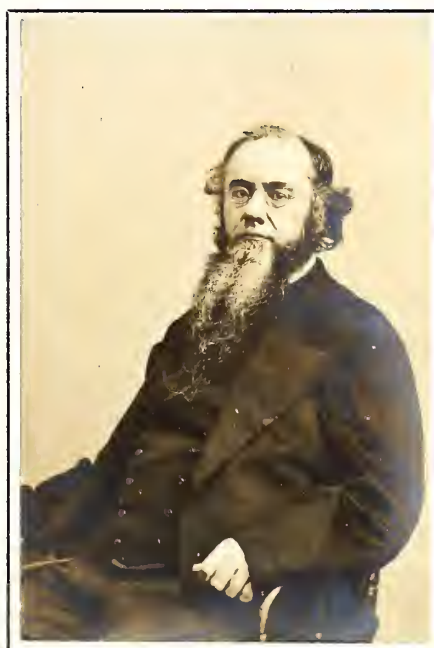
WILLIAM P. FESSENDEN
Secretary of the Treasury



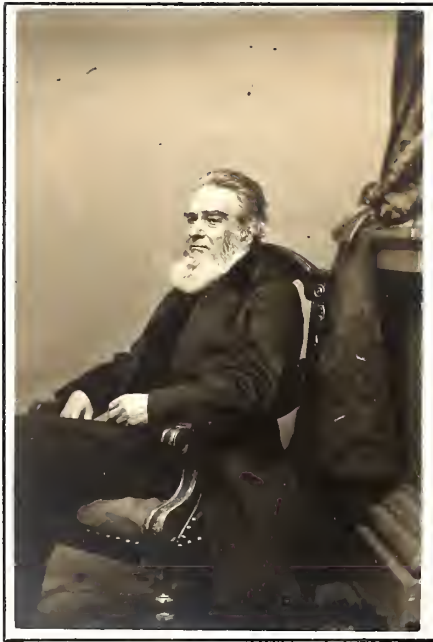
HUGH McCULLOCH
Secretary of the Treasury



SIMON CAMERON
Secretary of War



EDWIN M. STANTON
Secretary of War



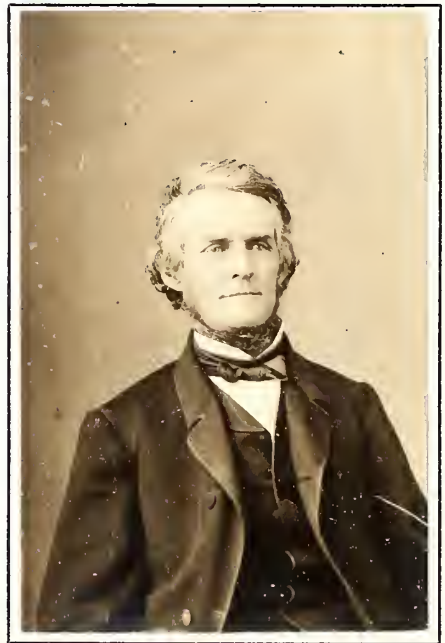
EDWARD BATES
Attorney General



JAMES SPEED
Attorney General



MONTGOMERY BLAIR
Postmaster General



WILLIAM DENNISON
Postmaster General



GIDEON WELLES
Secretary of the Navy



CALEB B. SMITH
Secretary of the Interior



JOHN P. USHER
Secretary of the Interior



JAMES HARLAN
Secretary of the Interior



STEPHEN A. DOUGLAS



GENERAL ULYSSES S. GRANT



GENERAL WILLIAM T. SHERMAN



ADMIRAL DAVID G. FARRAGUT

THE INTERMENT OF LINCOLN

THE INTERMENT OF LINCOLN

This photograph shows the interment of the body of President Lincoln in the vault of Oak Ridge Cemetery, Springfield, Illinois, May 4, 1865. Enlarged from a photograph in the collection of Mr. Judd Stewart, of Plainfield, New Jersey.



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